



Hearts will skip

if your smile is right

Avoid "Pink Tooth Brush" — keep gums firmer, and your teeth more sparkling with **IPANA AND MASSAGE**

Nothing lends so much enchantment to beauty as a lovely smile. But never forget—a smile to be really attractive, depends largely on firm, healthy gums.

If you see "pink" on your tooth brush—see your dentist immediately. You may not be in for serious trouble—but let your dentist decide.

Probably he'll tell you your gums are weak and tender because to-day's soft, creamy foods have robbed them of work and exercise. And, like thousands of modern dentists, he may suggest "the helpful stimulation of Ipana Tooth Paste and massage."

Ipana not only cleans teeth thoroughly but, with massage, it

is especially designed to aid the gums to healthy firmness. Each time you brush your teeth, massage a little extra Ipana on to your gums. That invigorating "tang"—exclusive with Ipana and massage—means circulation is quickening in the gum tissues—helping gums to healthier firmness.

Get a tube of long-lasting Ipana from your chemist to-day—but use it economically: supplies are very limited.

Keep on asking for the D.D. (DOUBLE DUTY) Tooth Brush with the twisted handle. Designed to clean teeth clean and make gum massage easy. Price 2/-



Regular size, 1/3  
Giant size, 2/-

**Ipana TOOTH PASTE**

Product of Bristol-Myers (Pty.) Limited, Johannesburg. Successors to Bristol-Myers Co., New York.

1971-2

its **SHOWROOM WEEK** at **GREATERMANS**

**TWO-TONE CHECK SUITS** with plain, matching skirts. Sizes 36 - 42 **49/6**

**SPECIAL CLEARANCE OF WINTER FELT HATS**—in all styles and colours. Now only **19/6**

Tomorrow, Saturday 9th, is the last day

**GREATERMANS**

Joubert Street

**Serious and Otherwise**

\* by ben dor \*

**Molly Picon Among The Troops**

MANY of my readers will recall the great success of Molly Picon the Yiddish musical-comedy star when she visited this country some eight years ago. I have now received interesting news of her work in entertaining Jewish and non-Jewish soldiers in the American Army. The Jewish soldiers, she told a reporter of Independent Jewish Press, were somewhat nervous. To most of them the Yiddish Theatre savoured of the Ghetto and was not of a universal appeal.

"They felt uneasy lest the Jewish actress shame them by putting on a harmony performance. I pride myself on having broken down their resistance."

The Jewish soldiers felt at ease again when they saw the response of their comrades. They came over to thank her after the performance and confessed: "We feared that your performance would be something entirely different." Her performance was in English but she rendered Yiddish melodies and Jewish humour.

Miss Picon believes that the Yiddish stage possesses relatively more talent than Broadway and Hollywood. But the Yiddish actors, she says, suffer from two disadvantages

Her first Yiddish star appearances were in Rumania. After a few months of one triumph after another, she returned to New York to establish herself on Second Avenue. She married Jacob Kalich, who became her director and script writer. "Jankele," she says, "has made me what I am. He has taught me acting. He has produced plays that suit my genre. Other Yiddish actors and actresses are less fortunate."

Miss Picon has appeared in Yiddish movies, but not yet in one made in Hollywood. She writes her own lyrics in several languages.

Her successes in other languages have not dimmed her loyalty to the Yiddish stage. Seven years ago she adopted an orphan from Europe. He now lives in Palestine and Molly when proudly displaying photographs and letters from him refers to him as "my child."

Miss Picon asserts that she has never found anti-Semitism among any non-Jewish actor. "Actors may be extraverts, flightily, but by golly they take you at face value. They'll be jealous of you as an artist, but they'll not take it out against your race. Actors are the world's real universalists."

**From Bimah to Opera**

WHEN Richard Tucker, the Jewish cantor, whose real name is Rubin Tucker, assumed the difficult role of Enzo Grimaldo in Ponchielli's "La Gioconda" at the great Metropolitan Theatre, he had had only one previous operatic engagement. And that was confined to the role of Alfredo in "La Traviata," which he performed for a minor company.

He was cantor at the Brooklyn Jewish centre. The congregants were delighted but not in the least surprised at his overnight fame. For years now they had been inspired by his lyric tenor voice.

The distinguished music hall's director, Edward Johnson, had been watching this fine singer for a long time. He was requested to sing at semi-private auditions. The critics were impressed and Tucker was signed on for the operatic stage.

There were of course a few sceptics. Tucker had sung in the synagogue—that was true, they said, but would he be able to carry it off on the stage before thousands of operagoers. They need never have worried. Tucker's bearing was excellent; he appeared completely at home on the stage and showed a gratifying sense of the dramatic.

The American press were unanimous in their approval and overnight Tucker had joined Jan Peerce, Emanuel List and Frederick Lechner as noted Jewish singers who had made history at the "Met."

Now Tucker is a regular operatic star. Thrilled audiences crowd his performances. But let it not be thought that he has forgotten the Brooklyn synagogue. He can be found there every Friday night and on Saturday mornings. The theatrical world found it strange when he flatly refused to sing on Friday evenings or Saturday or on Jewish religious holidays. Some time back he turned down a magnificent radio offer to broadcast to the world on a Saturday afternoon. So even if he is now Richard Tucker of the Met, he will always be Rubin Tucker, the golden-voiced cantor of Yom Kippur and Passover, and Rosh Hashona to the thousands he enchanted over a period of two decades.



—they play down to their audiences, and they have not the advantage of effective directors.

Molly Picon began her stage career at the age of five. She vehemently denies having been a prodigy. Her stage career started by an accident.

Her father was a tailor, eking out a meagre living, and her mother was a seamstress making wardrobes for a Yiddish theatre. She would frequently take little Molly backstage with her. Once a distracted theatre manager rushed in, tearing his hair out, looked at Molly and jumped up and down in glee, shouting, "Give me that child, I need that child." Molly's mother was afraid and consequently very reluctant to grant the manager's wish. With hands in the air, he explained that a child engaged for that evening's performance had failed to show up and that if Molly did not take her place, "he was sunk." The manager offered to pay 50 cents an evening. To a poor family this meant a great deal in those days—and so Molly Picon became an actress. She made an immediate hit on her first night, and from then onwards success was assured.

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